1: Kroeber E-5 (1901) 1908
NQ13 Gros Ventre NQ13

men are named, their female relatives return to their tents, and cook. When they have prepared food, they all together bring a large quantity of it to the lodge. The men selected carry weapons, and are dressed for war. They are usually mounted. Where they themselves or their horses were wounded, they paint themselves. If they have ridden over an enemy, a man is painted on the breast of the horse. When the food which has been brought by their female relatives has been eaten, these men, two at a time, go through numerous performances of their achievements in battle. This is done each day of the dance.

A group of men and women, called, like those in the preliminary singing-tent, "prairie-chickens," and therefore probably the same persons, seem to be the singers for the dance. They beat a rawhide in place of a drum, and hold branches, which, at the end of each song, they shake, shouting.

The dancers may not drink water, no matter how great the heat. If one of them is unable to endure, and a pitying relative gives him even only a drop, a thunderstorm follows, and the offender may be struck by lightning, or one of his horses may be killed by lightning. In case it seems necessary for the dancers to drink, a pipe is taken to one of the old men. If he accepts it and smokes it, he goes to the central tree. He wears a robe with the hair-side out. He has a whistle in his mouth, feathers in one hand, and a crow-skin in the other. He strikes the bill of the crow four times, with a downward motion, against the lightning symbol on the tree. A vessel is held against the tree at the bottom of the symbol, and, after the fourth blow, water is said to run out until the vessel is filled, when it stops. This water is given to the dancers, each of whom drinks a very small quantity. The actions of the man producing this water are said to be determined by his personal supernatural vision.

After the four days of the ceremony are completed, the lodge is left standing. All the cloth and clothing that have been attached to it remain in place, and it appears that other clothes, especially of children, are left at the lodge. This is done in order that the children may live a long life.

From drawings made by a Gros Ventre, it appears that the buffalo-skull is painted with spots, and has its nose and eyes stuffed. Behind it is represented a dancer holding the wheel. He is presumably the pledger of the ceremony. The wheel is bisected by two strings, and has eagle-feathers and down-feathers attached to it. The dancer blows a whistle at the end of which is a plume. The whistle hangs from his neck. At the back of the head is a plume. Lines of paint proceed from his breast to his wrists and ankles. On each of these are four diamonds, two on each upper and lower arm, thigh, and calf. If this is a correct representation, the Gros Ventre use at least one style of painting that is like the most typical Arap-

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857 men were much more interested in children than they seem to be at present.

855 Just as soon as a child was old enough to look after himself—
515 say from about the age of three or four years—he would be com-
857 pelled to bathe every morning before eating. An older boy would supervise his younger brothers and see to it that they complied with the regulation—even in winter when it was sometimes necessary to cut a hole in the ice. Al says: "This is what makes one tough." Charles gave as illustration an incident which occurred one morning when there was ice on the edge of the river and snow was floating on the surface. "An older brother said to his three younger brothers: 'Go and take a plunge.' The wind was blowing and the three boys sat on the bank, each one encouraging the other to be the first one in. The older brother came behind them yelling: 'I didn't say to you boys to stay on the edge—I said to take a plunge!' Whereupon he threw each of them in the icy water telling them to wash their faces, hair and hands. He then sent them home to water the horses while he took his plunge." In case the lodge might be too far from a stream in winter, the boys and men rolled in the snow and rubbed their bodies with it. Everyone, young and old alike, bathed every day.

515 That the daily dip was looked upon as a health measure is shown
751 by the statement of Cora who remarked that when she was small she used to bathe daily in the creek and she has never been sick up to the present. Coming Daylight, too, said that she had kept up the practice until a few years ago and complains that she has been sickly ever since giving it up.

● 271 It was considered important for health's sake to drink a lot of
751 water too. The relatives who raised Coming Daylight used to tell her to wash her mouth out with water immediately upon arising. Further she was instructed to drink water right after eating, even though she might not feel thirsty, and to walk about after finishing a meal. She claims she followed these rules all her life and that for this reason she is not troubled, as so many of the aged are, with difficulty in controlling urination, and so on.

302 After the morning bath, all would have their faces painted all over with red paint "in order to keep their faces clean and light-skinned." Coming Daylight complained that since this practice